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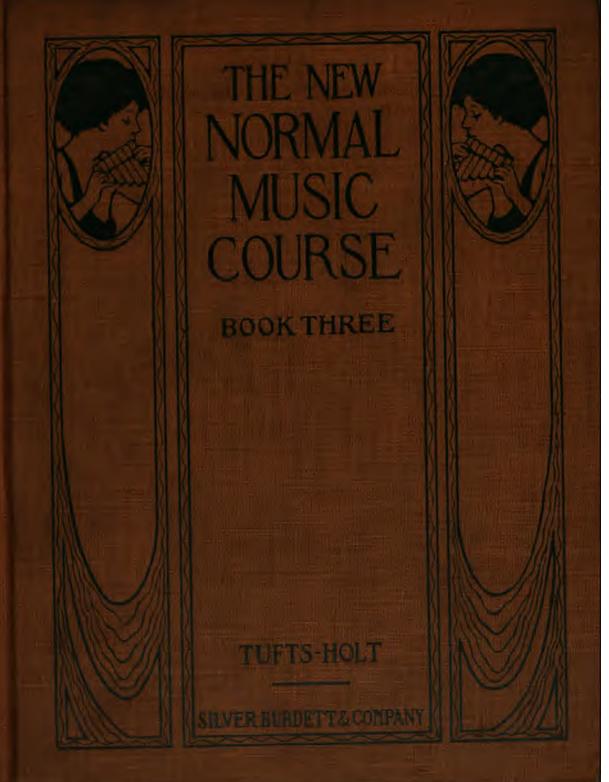
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THE NEW

NORMAL MUSIC COURSE

BOOK THREE

BY

JOHN W. TUFTS AND H. E. HOLT

EDITED BY

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ASSISTANT DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS

SAMUEL W. COLE

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DEPARTMENT OF SOLFEGGIO AND PUBLIC SCHOOL MUSIC,
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THE

NEW NORMAL MUSIC COURSE

BOOK ONE, for second and third grades.

BOOK TWO, for fourth and fifth grades. BOOK THREE, for sixth and seventh grades.

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PREFATORY NOTE

BOOK THREE of the New Normal Music Course covers the work of the sixth and seventh years. In Part One the sectional arrangement of the preceding books is maintained; but there appeared to be no advantage in carrying this sectional division into Part Two. The "Outlines of Study" on pages 128 and 254 show the salient features of the respective Parts.

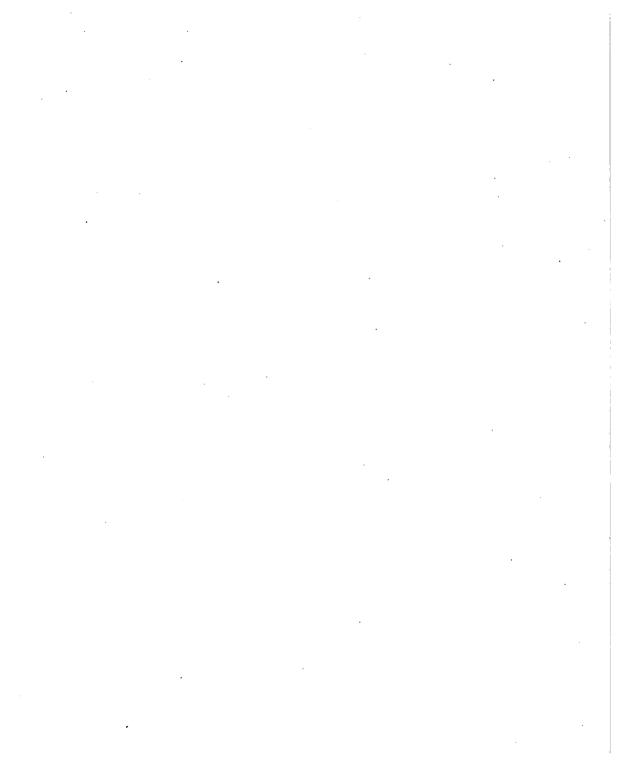
Book Three contains nearly all the exercise material which appeared in the "Introductory Third Reader" and in the "Third Reader for Unchanged Voices" of the original Course. It contains also those songs from these Readers which have found lasting favor. All this original material has been graded with the utmost care. To it has been added a large body of new songs. There are characteristic songs from the great song-writers of the world, side by side with songs in which the modern note predominates. The leading American composers have written most attractive songs for the book, using verse which is worthy of the music. Equally distinctive are the songs by continental composers, whose works will make strong appeal to our cosmopolitan school population. Many charming verses by well known writers are here set to music for the first time.

The treatment of the Minor Mode, for which careful preparation has been made in the earlier books of the Course, here finds a fulfillment carefully adapted to the powers of pupils in the respective grades. The users of this book will not share the apparently prevailing impression that the Minor Mode is chiefly adapted to the treatment of doleful subjects. But the Editors, realizing that many consecutive pages of minor exercises and songs would necessarily be monotonous and therefore depressing, have taken pains to provide throughout the book ample variety in rhythm and mode.

Toward the end of the book will be found a few pages devoted to practice in reading from the bass clef. In providing these pages, the Editors have pursued the policy which prompted them in BOOKS ONE and Two to treat the earliest stages of the more advanced work which would be developed in the next grade.

Grateful acknowledgments are due many whose contributions in active work, in counsel and in material, have made it possible to present the New NORMAL MUSIC COURSE as a worthy successor to the original course. It will be a privilege to name in the subsequent edition some of these and also the publishers and authors who have so generously permitted the use of copyrighted songs and poems.

THE PUBLISHERS



NEW NORMAL MUSIC COURSE BOOK THREE, PART ONE

FIRST SECTION

Studies and Songs in One and Two Parts. Elementary Work in Three Parts

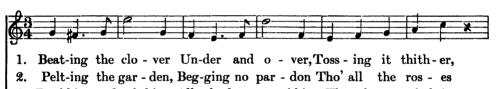
A THOUGHT



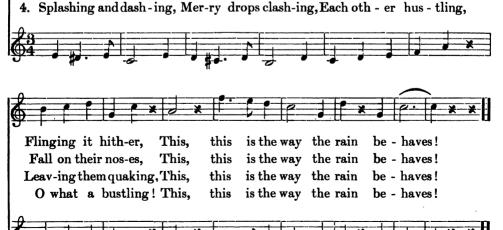




HOW THE RAIN BEHAVES

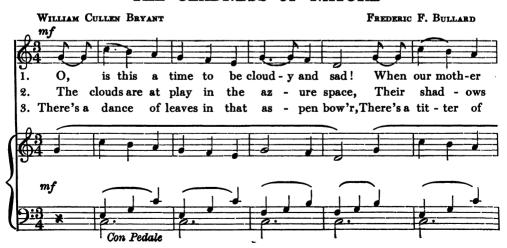


3. Drubbing and rub-bing, All the leaves scrubbing, Then the trees shak-ing,





THE GLADNESS OF NATURE



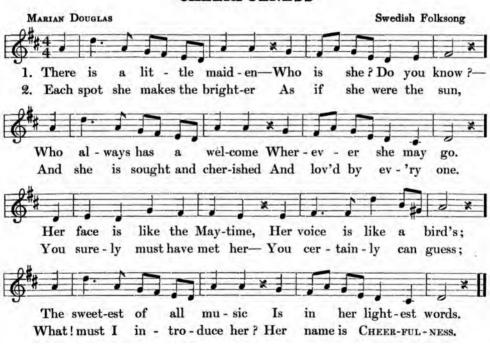






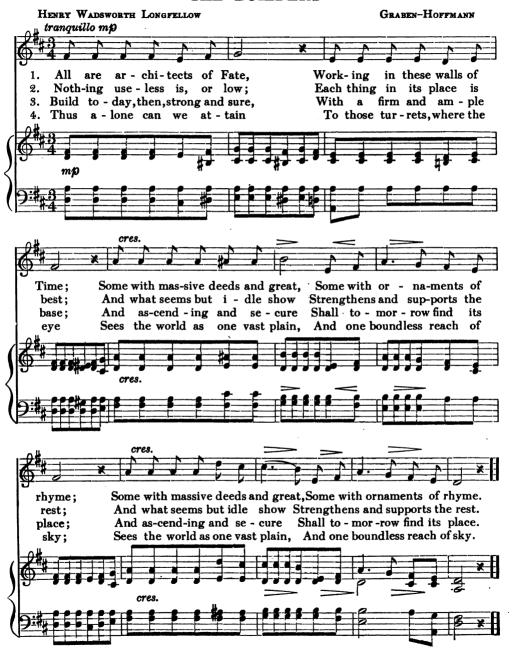


CHEERFULNESS

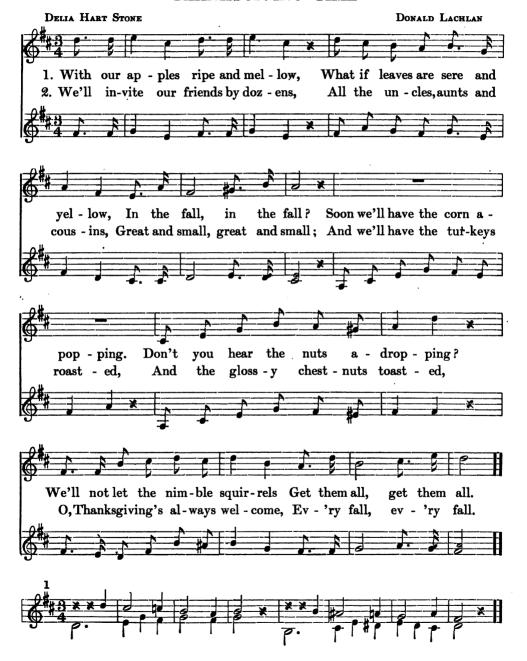




THE BUILDERS



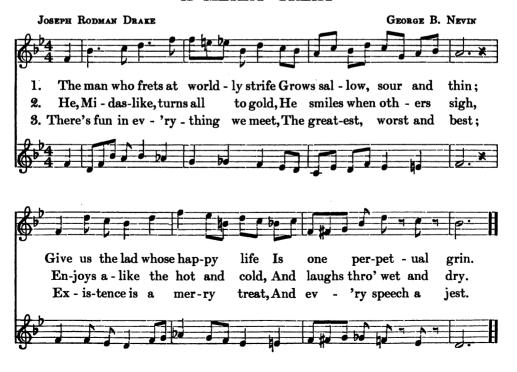
THANKSGIVING TIME

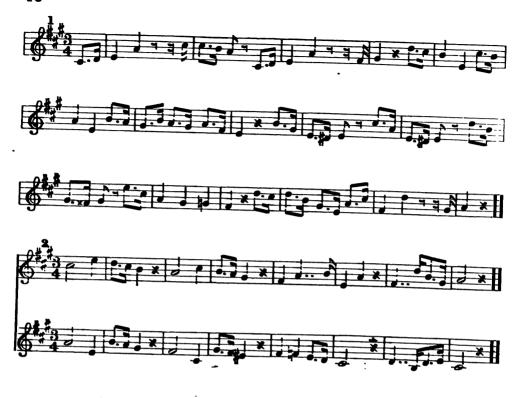






A MERRY TREAT





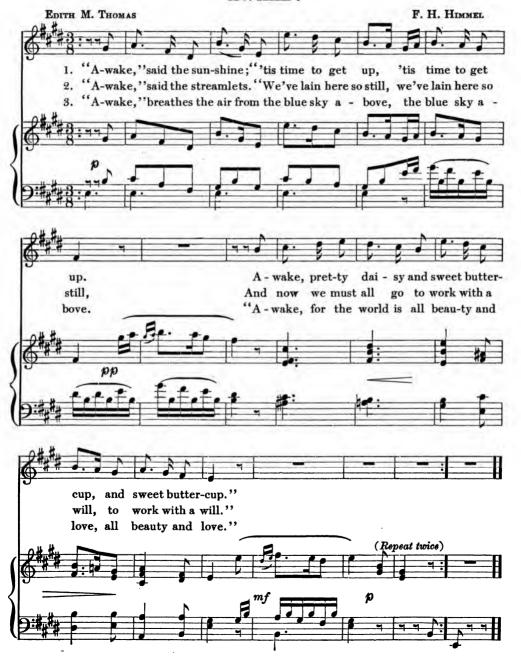
MORNING SONG







AWAKE!





THE SHEPHERD



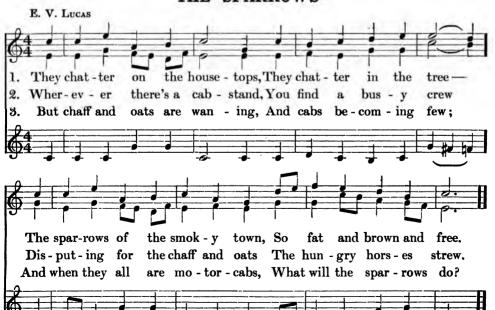


SECOND SECTION

Further Study of Three-Part Singing and of Chromatics



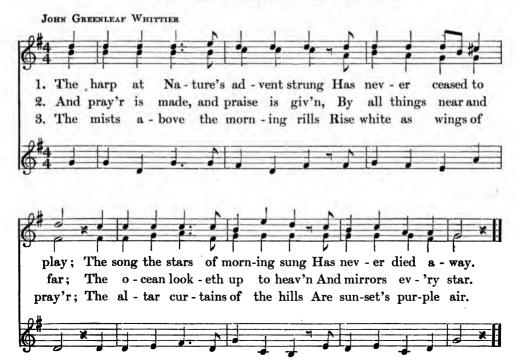
THE SPARROWS







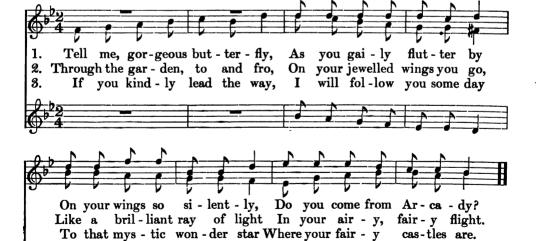
NATURE'S TRIBUTE OF PRAISE



GEORGE REITER BRILL



THE BUTTERFLY

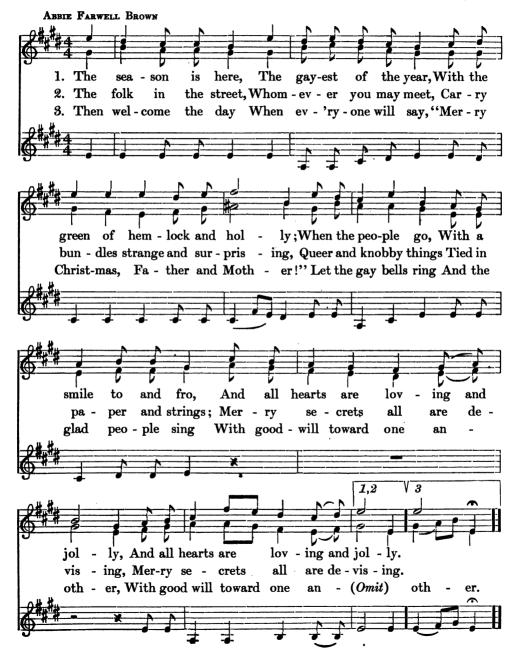


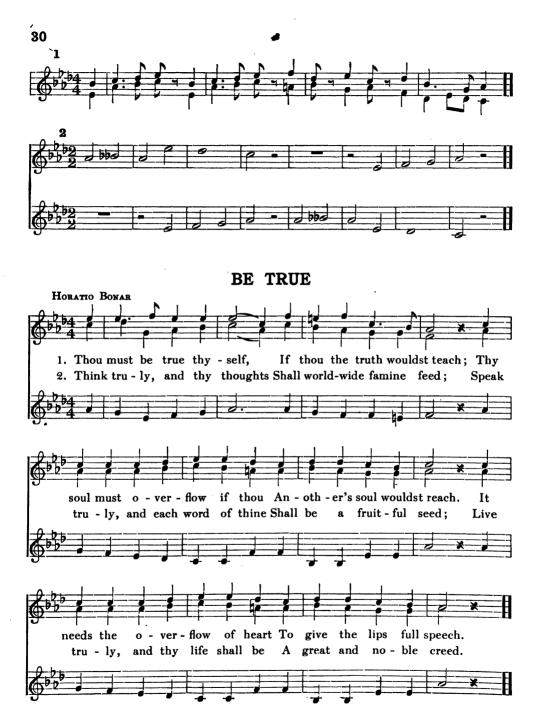


pray, and bid our hearts be still. God be our guide, God be our guide.



CHRISTMAS SONG

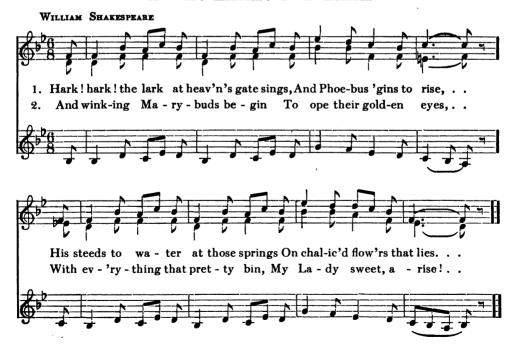








HARK! HARK! THE LARK



THIRD SECTION

Three Unequal Sounds to the Beat



THE SKYLARK

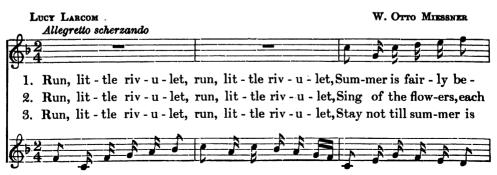








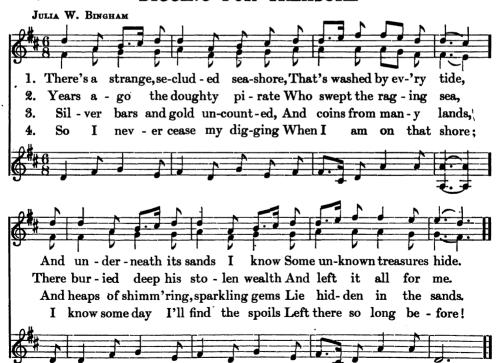
THE RIVULET







DIGGING FOR TREASURE



THE DANCE





SLEIGH SONG





- 1. Jin-gle, jin-gle, clear the way, 'Tis the mer-ry, mer-ry sleigh!
- 2. See the gleam of glanc es bright, Flashing o'er the path-way white!
- 3. Jin-gle, jin-gle, down the hills, O'er the mead-ows, past the mills;





As it soft-ly scuds a - long, Hear the burst of hap - py song.

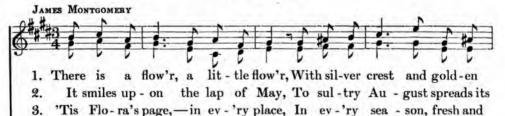
Jin - gle, jin - gle, mid the storm, Fun and frol - ic keep us warm.

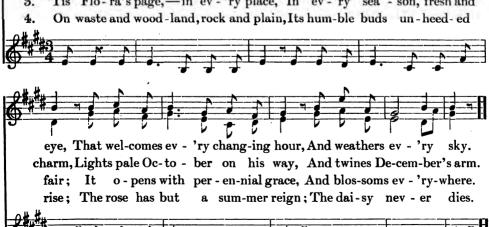
Now 'tis slow and now 'tis fast; Win - ter will not al - ways last.



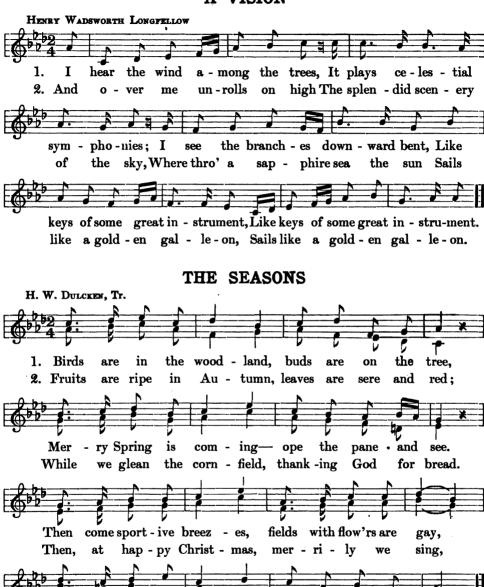


THE DAISY





A VISION



In the woods we're sing - ing through the Sum - mer day.

Thank - ful for the bless - ings all the sea - sons bring.

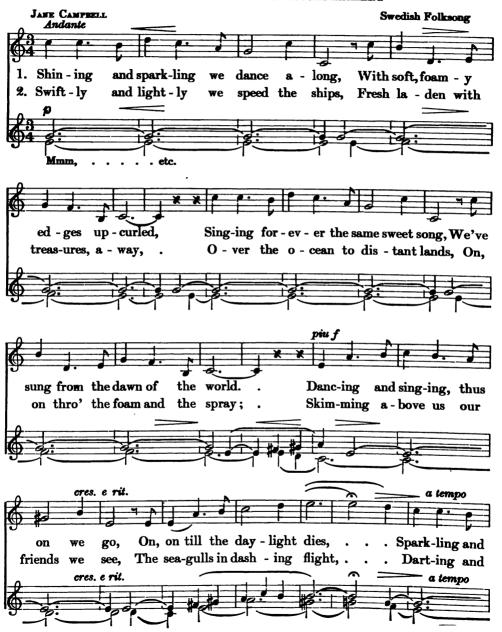
FOURTH SECTION

Study of the Minor Keys, in connection with their Relative Major Keys

THE PRIMITIVE SCALE OF A MINOR THE MELODIC SCALE OF A MINOR THE HARMONIC SCALE OF A MINOR

THE DANCING WAVES

WITH TWO-PART HUMMING ACCOMPANIMENT

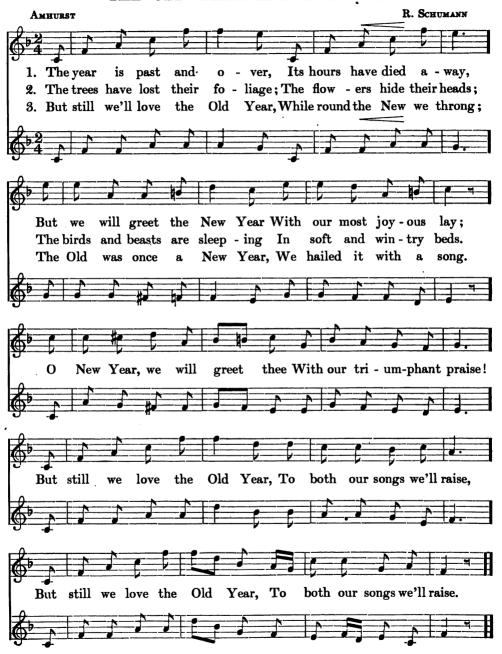








THE OLD YEAR AND THE NEW



THE PROPER WAY



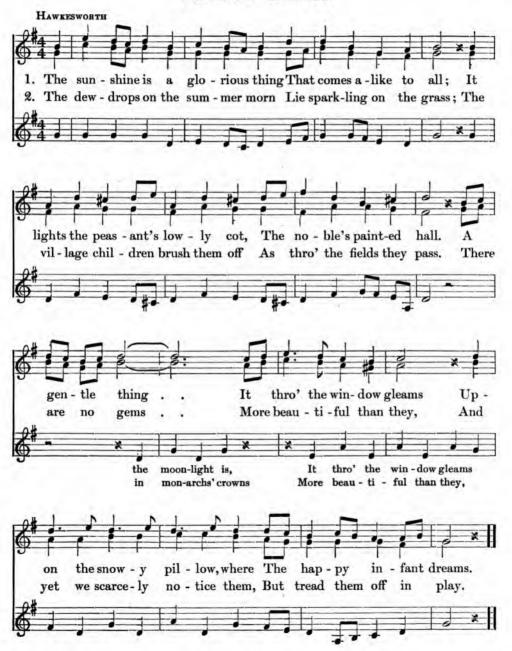


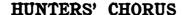
THE PRAIRIE





COMMON THINGS





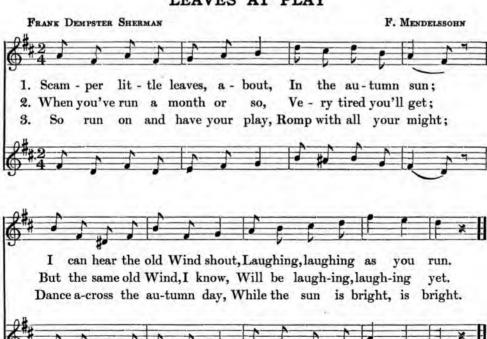




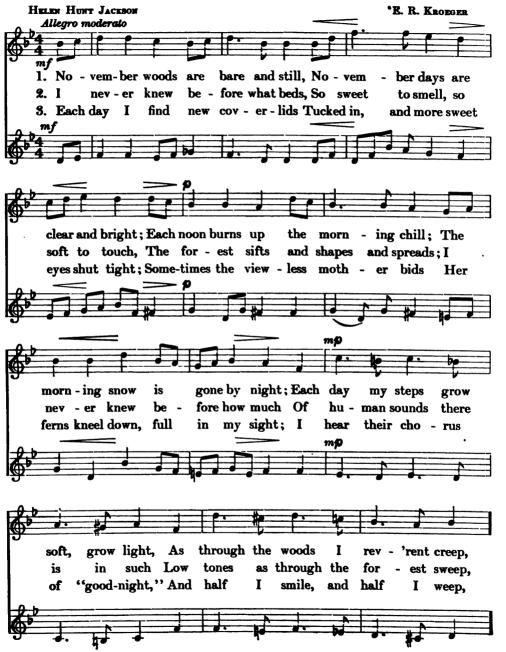




LEAVES AT PLAY



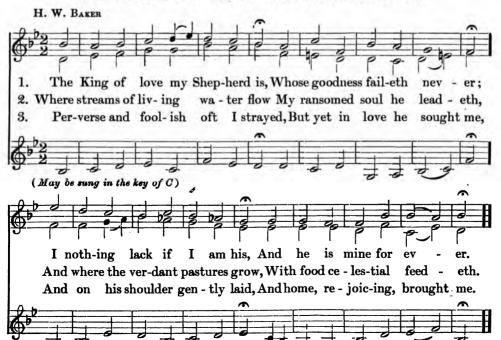








THE KING OF LOVE MY SHEPHERD IS

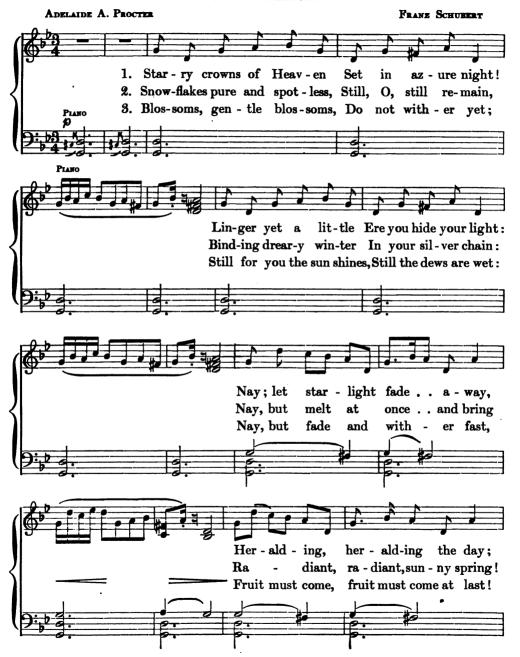


SUMMER SPOILS





GIVE PLACE









G. TYSON-WOLFF, Arr.



- 1. There's mag-ic in the air to-day, There's prom-ise in the sun;
- 2. The swal-low comes from far a-way To seek her sum mer nest,



The ve - ry brooks be - gin to play And frol - ic as they run, they run. Whose nar - row hang-ing walls of clay A-wait the wel-come, welcome guest,



The hive is all a - stir with bees, The slen - der wil - lows shine; O, pleas-ure pricks in ev - 'ry vein, And grief is turned to joy,



The sap is mount-ing in the trees And swell-ing in the vine; For earth her-self is young a-gain, And time is but a boy;



The sap is mount-ing in the trees, in the trees, in the trees, in the For earth her - self is young a-gain, young a-gain, young a-gain, young a-



trees, in the trees, And swell - ing in the vine.
gain, young a - gain, And time is but a boy.









EGYPT

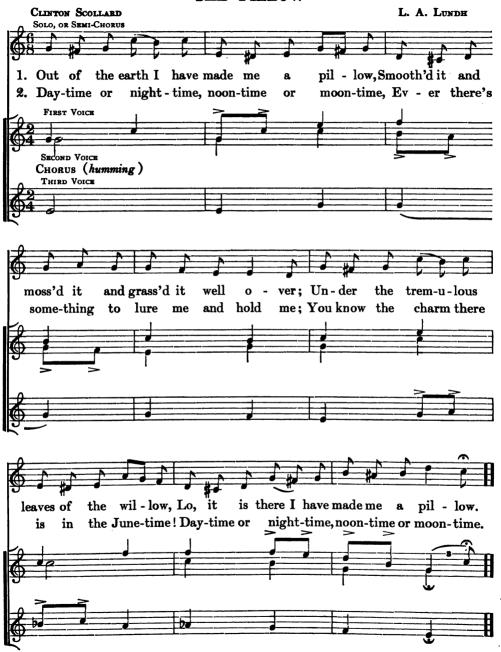


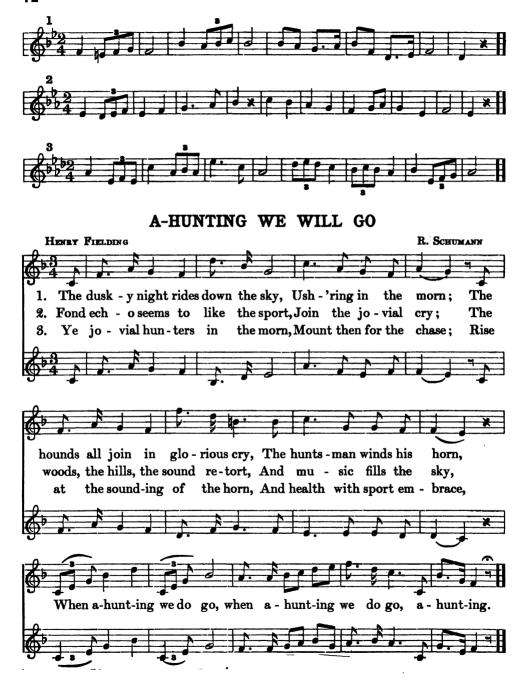
FIFTH SECTION

The Triplet, and Nine-Eight and Twelve-Eight Measure



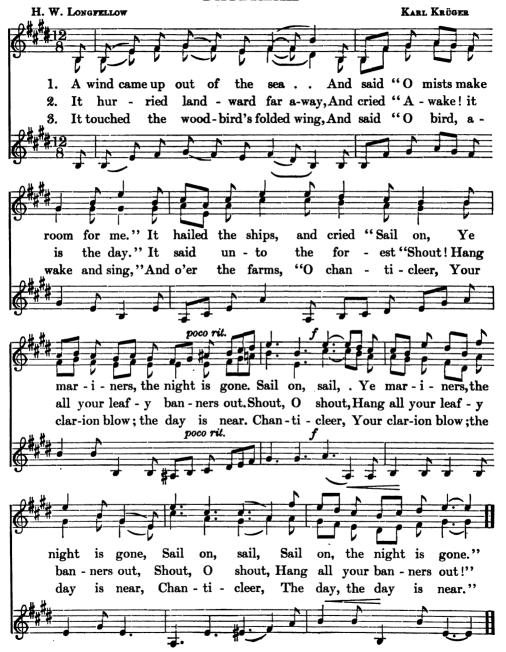
THE PILLOW







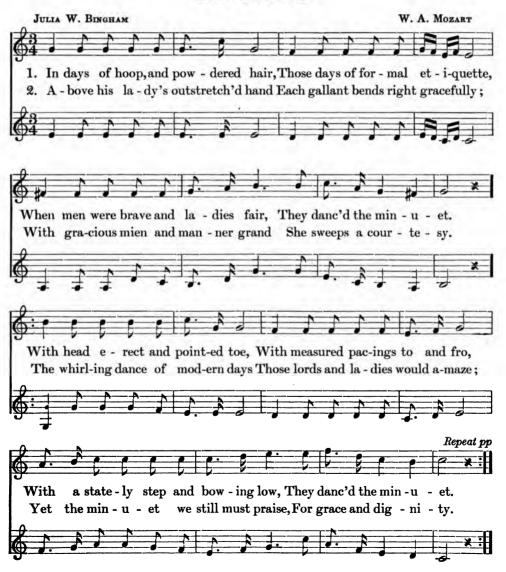
DAYBREAK



SIXTH SECTION

Further Study of Minor Keys, with their Relative and Tonic Major Keys

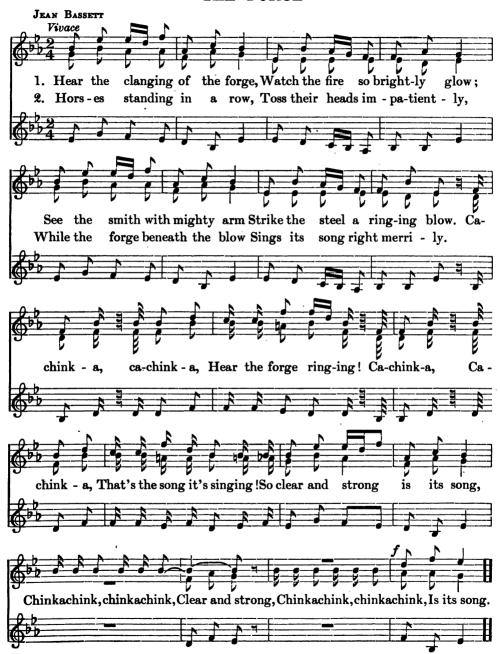
THE MINUET





THE LEAVES AND THE WIND



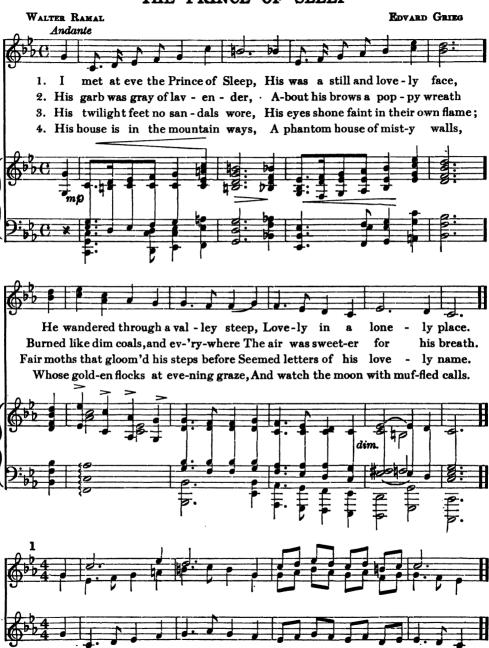


SHADOWS





THE PRINCE OF SLEEP



THE TREASURE-SEEKER



- 1. They tell the sto ry of a man Who roam'd the wide world o ver,
- 2. Till, com-ing home, a tired old man, Dis cour-aged and down-heart ed,



And spent his whole life try - ing To find a four-leaf clo - ver. He threw him-self up - on the ground, But quick a - gain up - start - ed;



For this, once found, would bring him peace And hap-pi - ness for - ev - er. For there, be - fore his own house-door, And spread the whole field o - ver,



And so he roam'd and sought in vain, He found the treas - ure nev - er. Were grow-ing fra - grant bunch-es Of long-sought four - leaf clo - ver.

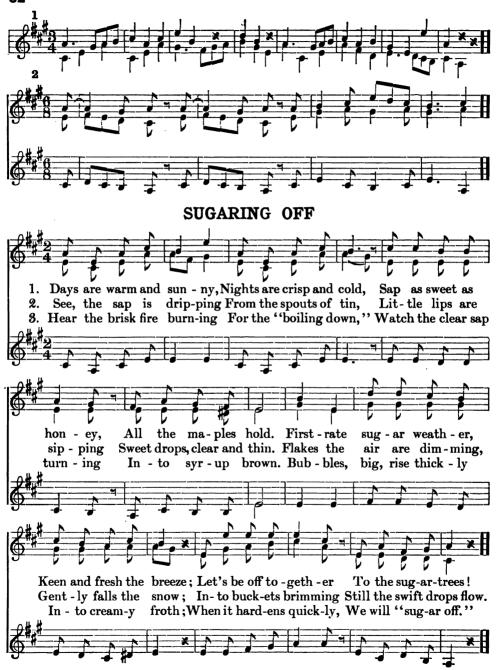


Dear heart, there comes the tru - est joy To those who seek it nev - er;



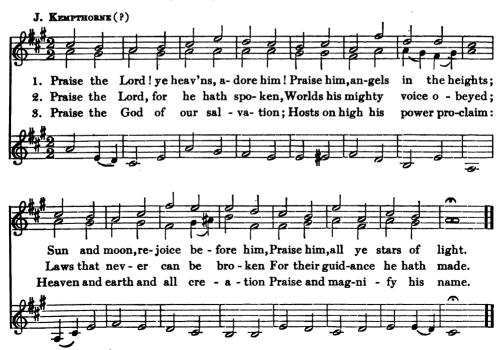
And hap - pi - ness, in du - ty's field, Re - wards the do - er ev - er.



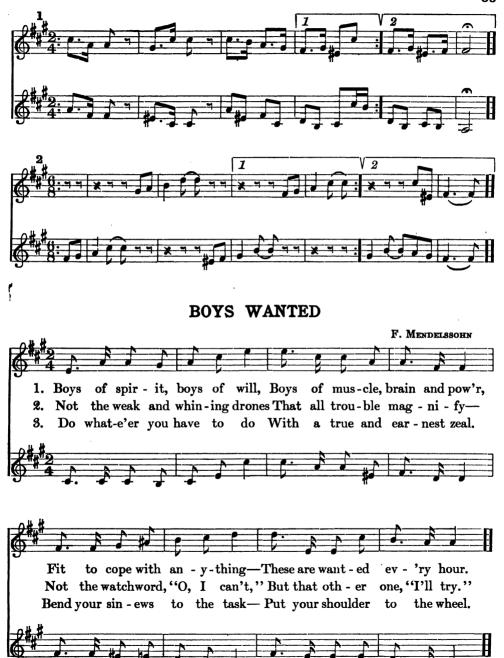




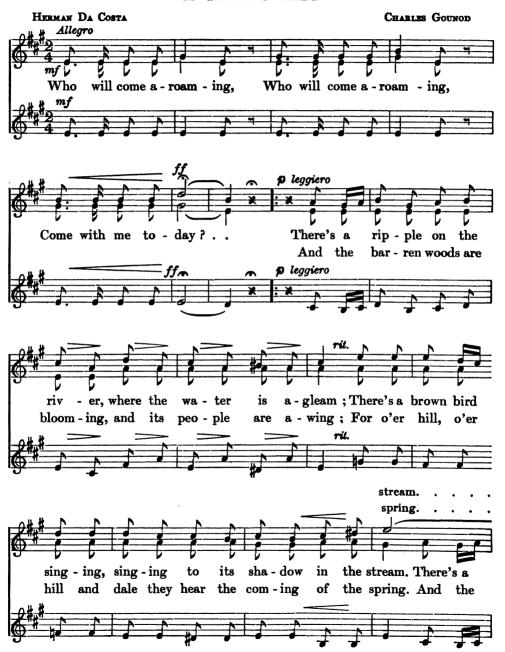
PRAISE THE LORD







A SPRING LILT











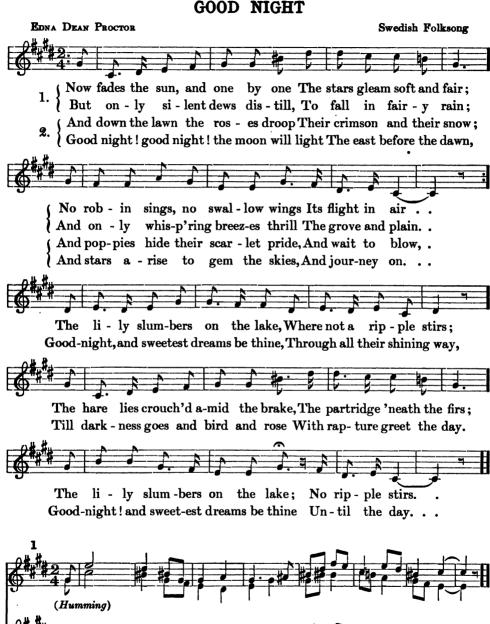












GROWN-UP LAND





REAL SPORT



- 1. You can take a tub with a rub and a scrub in a
- .2. You may lie and dream in the bed of a stream when an



two - foot tank of tin, . . You can stand and look at the Au - gust day is dawn - ing, Or be - lieve 'tis nice to . .



whirl-ing brook and think a - bout jump-ing in;... You can break the ice on your tub of a win-ter morn-ing; You may



chat-ter and shake in the cold black lake, but the kind of a bath for stand and shiv-er be - side the riv-er, but the kind of a bath for





trough of the roll-ing sea, in the trough of the roll-ing sea.

SEVENTH SECTION

Rarer Forms of Notation and Rhythm











- 1. I should like to rise and go Where the gold en ap ples
- 2. Where a mong the des ert sands Some de sert ed cit y
- 3. There I'll come when I'm a man, With a cam el car a



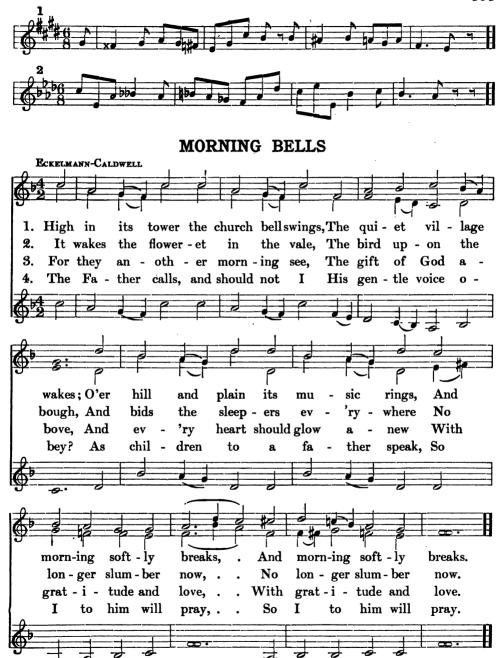
grow; Where be - low an-oth - er sky Par - rot is - lands an-chored stands; All its chil-dren, sweep and prince, Grown to man - hood a - ges van; Light a fire in the gloom Of some dust - y din - ing -



lie; Where in sun-shine reach-ing out East-ern cit - ies miles asince; Not a foot in street or house, Not a stir of child or room, See the pic-tures on the walls, He-roes, fights and fes-ti-



bout, Are with mosque and min - a - ret Deep 'mid sand - y gar-dens set. mouse, And when kind-ly falls the night, In all the town no spark of light. vals; In a cor - ner find the toys Of the old E-gypt-ian boys.





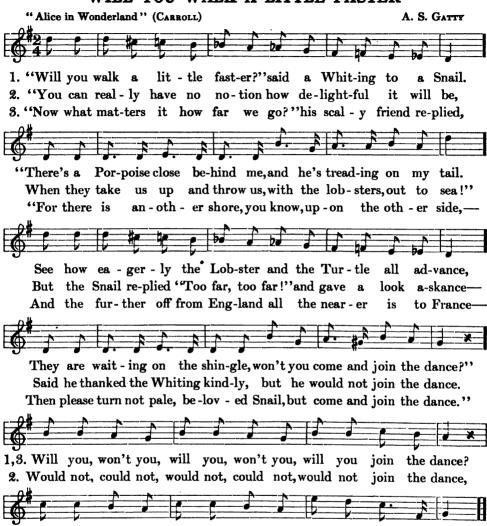


THE SWALLOWS

: .



WILL YOU WALK A LITTLE FASTER



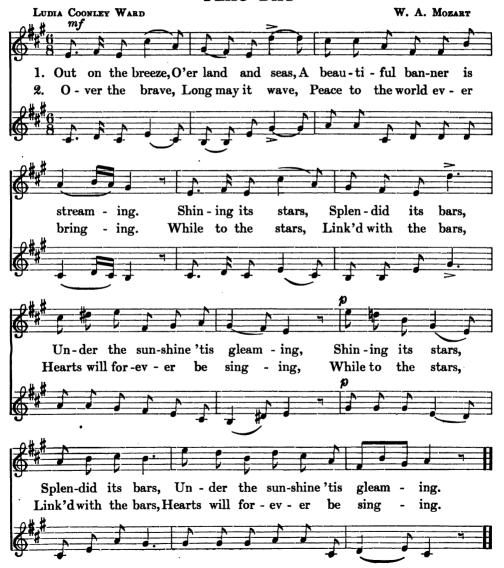
Will you, won't you, will you, won't you join the dance? Would not, could not, would not, could not join the dance.



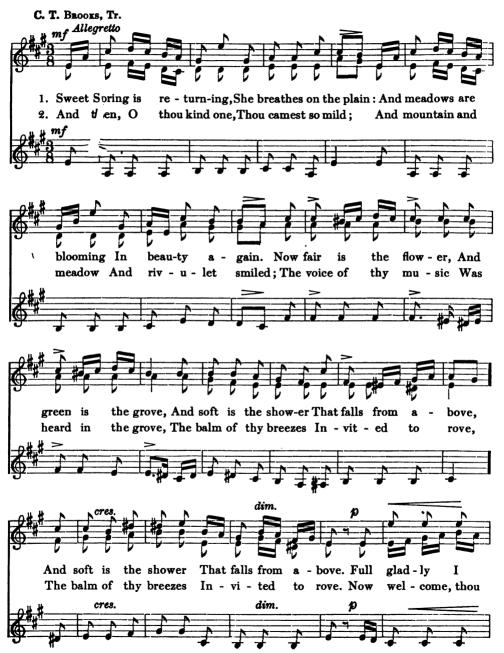
EIGHTH SECTION

Miscellaneous Exercises and Songs

FLAG DAY



SWEET SPRING IS RETURNING





THE HIDDEN FLUTE



- 1. 'Twas just be-fore the end of day, And af ter sud-den rain,
- 2. We heard him prac-tice o'er and o'er The same me lo dious air,
- 3. The sun up-on the tall-est tree A shaft of glo-ry threw,



When from the wet and shin-ing wood A-rose the sil'-ver strain; And traced the mu-sic to its source But found no play - er there. And tilt - ing on the top-most bough A-gainst the bree - zy blue

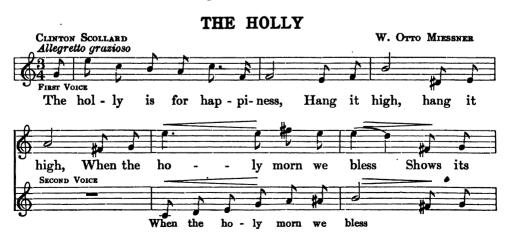


And, stumbling o - ver tan-gled vines And many a twist-ed root, We Then, while in - to each oth-er's eyes We gazed with won-der mute, A - We saw a lark with spot-ted breast And so - ber rus - set suit, A



ran, we ran a - long the nar-row path gain, a-gain, a - bove us rip-pled out lark, a lark, and swell-ing in his throat

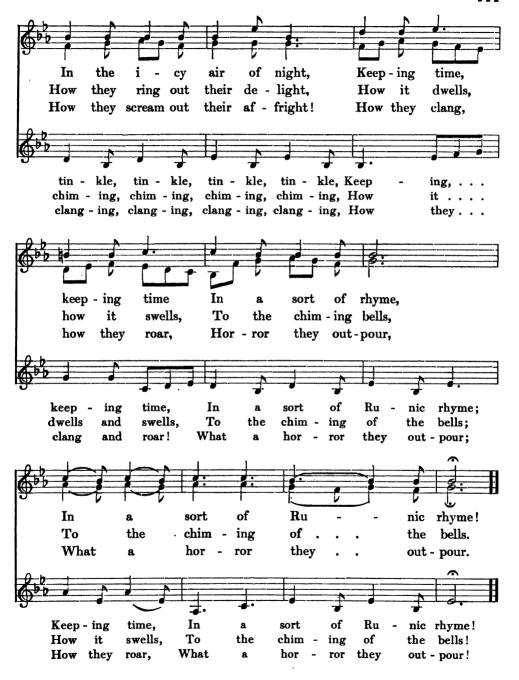
To find the hid-den flute. The rap-ture of the flute. Be - held the hid-den flute.





THE BELLS



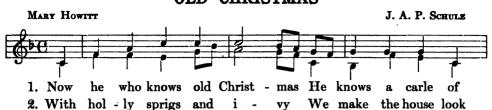


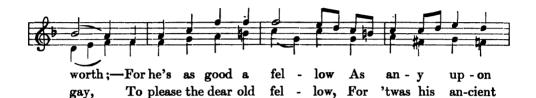






OLD CHRISTMAS







earth. He comes warm-cloak'd and coat - ed, And but-toned to the way. He tells us wit - ty sto - ries, And sings with might and



chin; . . And soon as he comes nigh the door, We main; . . We talk of his last vis - it then Un -



ope, we ope and let . . him in. Good luck un - to old til he comes, he comes . a - gain. Good luck un - to old



Christ - mas! Long life to him then let us sing!

Christ - mas! Long life to him then let us sing!

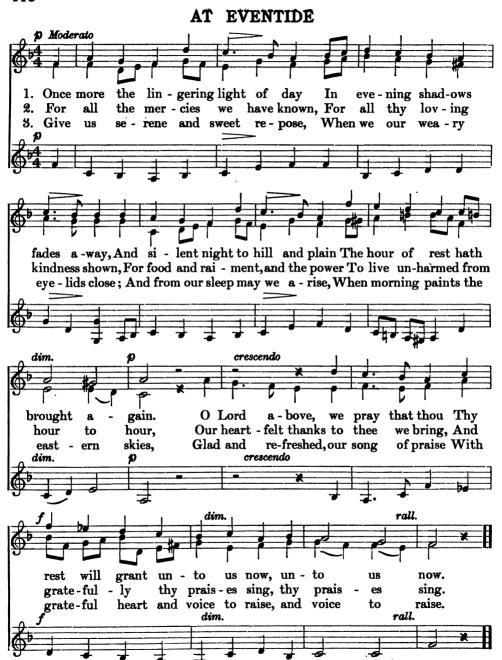
THE AWAKENING











NINTH SECTION

Devotional and Patriotic Songs



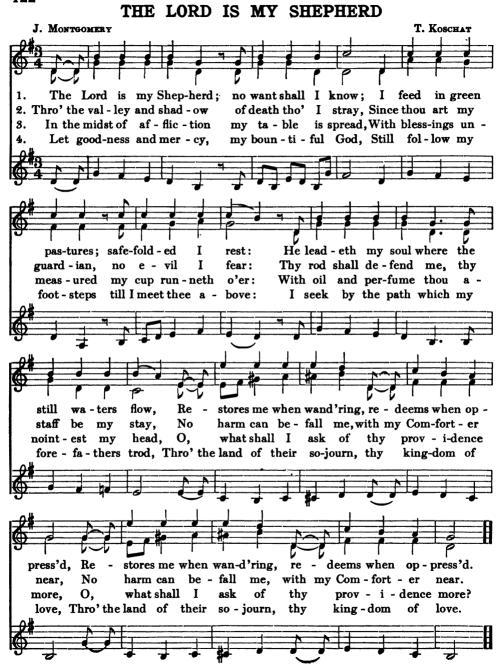


O GOD, THE ROCK OF AGES



AMERICA



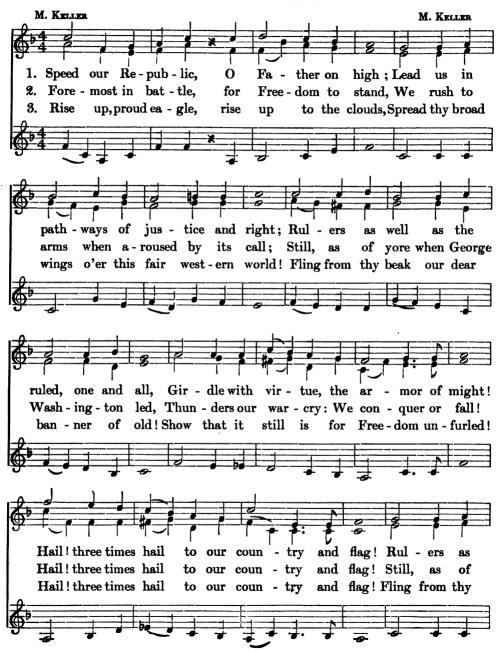


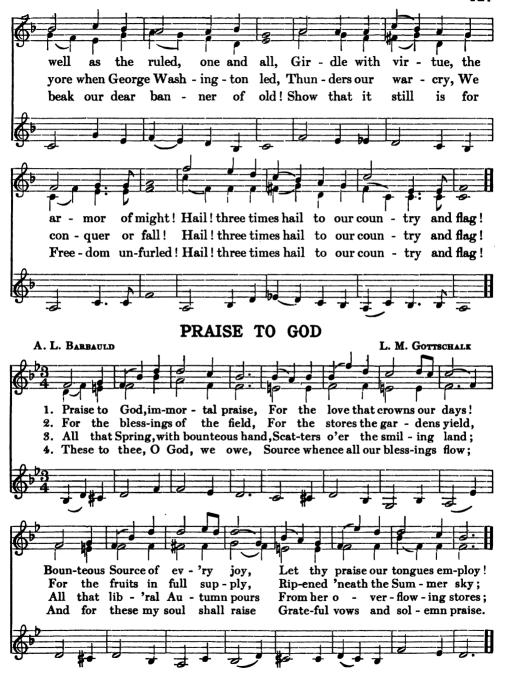






AMERICAN HYMN





OUTLINE OF STUDY-MATERIAL, PART ONE

IN GENERAL

One-part, two-part, and three-part songs and exercises in various major and minor keys and in all rhythm-forms; all flatted and all sharped scale-degrees approached stepwise and by skips, as well as in chromatic progressions; portions of the chromatic scale embodied in melody; the minor scales—primitive, harmonic, melodic—in nine keys, with the relative and tonic major keys; elementary and intermediate study of three-part singing with widely varied harmonic effects, diatonic and chromatic; typical examples of modulation, not involving theoretical study of the subject; the triplet and the rhythm-types of which it is a unit; rarer forms of notation and rhythm; thorough presentation of subdivisions of the beat; further study of expression-marks.

IN DETAIL

ABBREVIATIONS: 12-2 means page 12, exercise 2; 12-5 means song on page 12

SEC. I, pages 5 to 22, Studies and Songs in One and Two Parts; Elementary Work in Three Parts—Review exercises and songs, 5 to 7; three-part exercises beginning in unison; the same in other keys, with increasing freedom in three-part singing, 8 to 22; special review of rhythm-forms, 14 to 17.

SEC. II, pages 23 to 32, Further Study of Three-Part Singing and of Chromatics—Progressions through sharped scale-degrees, and through flatted scale-degrees, with review of rests on accented beats, 23 to 26; the same in other keys, 27 to 32.

SEC. III, pages 33 to 42, Three Unequal Sounds to the Beat—Song embodying considerable freedom in this rhythm-form, 36-S.

SEC. IV, pages 43 to 68, Study of the Minor Keys, in connection with their Relative Major Keys—Types of scales, 43; a song introducing minor effects in two-part humming accompaniment, 44-S; major and minor contrasted, 46; the same developed in detail in five keys; a song with characteristic primitive minor effects, 68-S.

SEC. V, pages 69 to 74, The Triplet, and Nine-Eight and Twelve-Eight Measures—The divided beat and the triplet in obvious contrast, 70-S; the triplet, with the after-beat note and the be-

fore-the-beat note, 72; nine-eight measure, 73; twelve-eight measure, 74.

SEC. VI, pages 75 to 98, Further Study of Minor Keys, with their Relative and Tonic Major Keys—Somewhat extended study of variations in mode and key, in keys of C major, E-flat major, C minor, 75 to 81; typical major songs with minor effects, 85, 86, 89, 93; typical traditional minor songs, 91, 95.

SEC. VII, pages 99 to 104, Rarer Forms of Notation and Rhythm—Alla breve and other time-marks, with older types of quarter-rests, and the dot after a bar, 99; typical groupings of eighth-notes, using the beam in place of a slur, 99, 100; cautionary restoration sharp, 100-3; cautionary cancels, 101-S; old-style cancellation of double-sharps and double-flats, 100-1-2; four-two, six-four, and nine-four measures, 100 to 102; two-eight, 103; well-known chromatic scale song, 105-S.

SEC. VIII, pages 105 to 118, Miscellaneous Exercises and Songs—Two-page and three-page songs specially adapted for use at public exercises, 106 to 117; tests, recreation, review.

SEC. IX, pages 119 to 127, Devotional and Patriotic Songs—Standard selections arranged in three-parts.

BOOK THREE, PART TWO

A DAY OF SUNSHINE



CONFIDENCE





THE BELL-BUOY







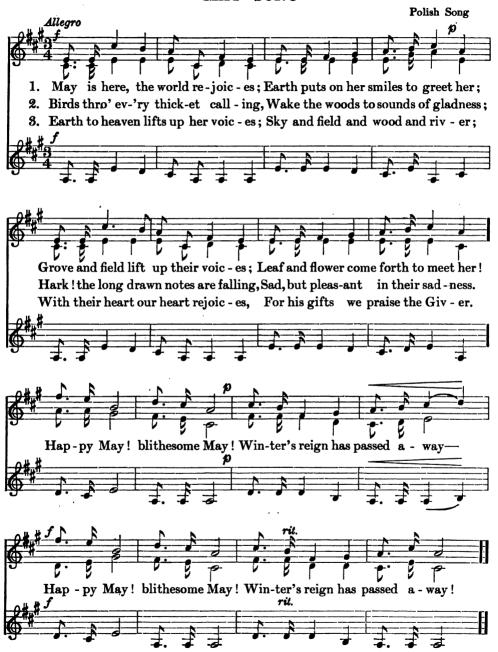


IOY OF LIFE





MAY SONG

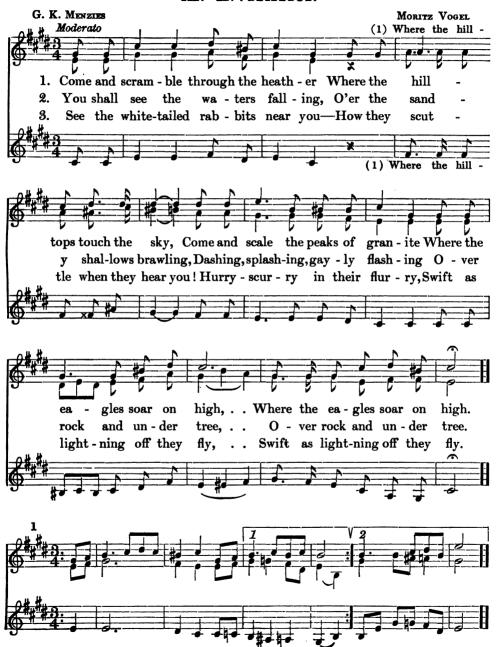








AN INVITATION





THE FOUR WINDS





THE HAPPIEST HEART



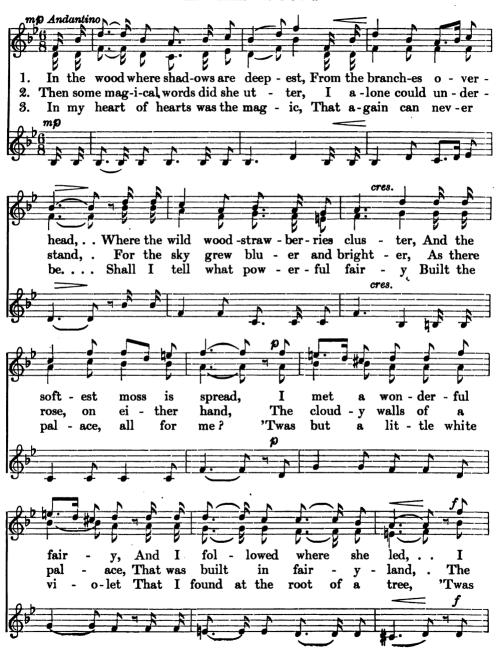








IN THE WOODS





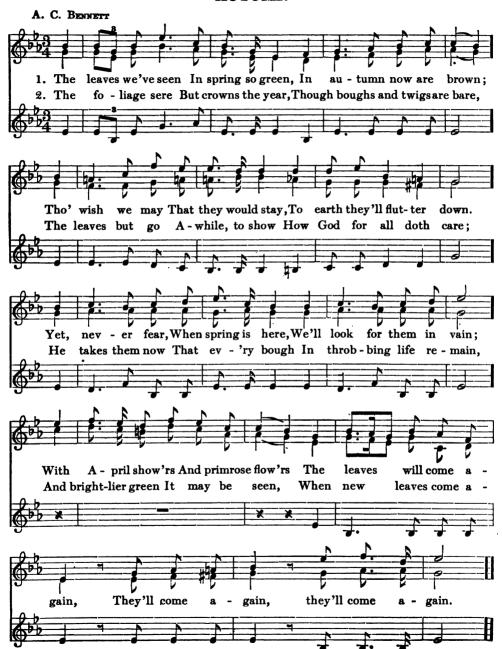


THE BOY WHO FORGETS

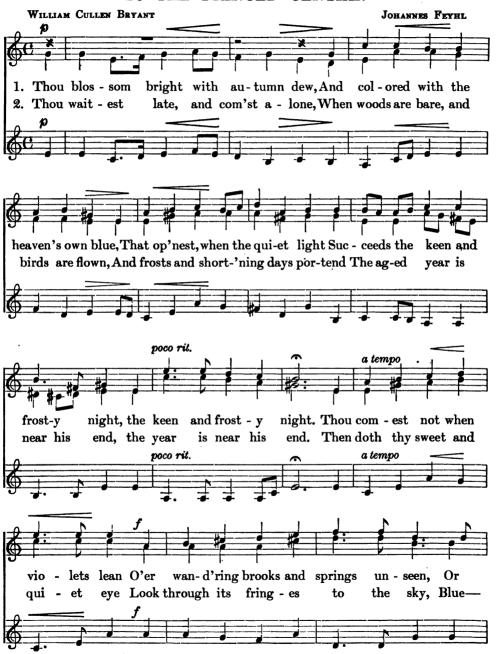




AUTUMN

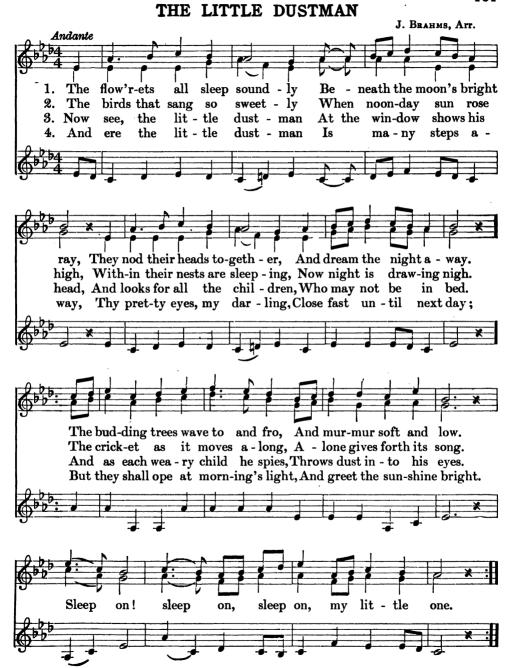


TO THE FRINGED GENTIAN



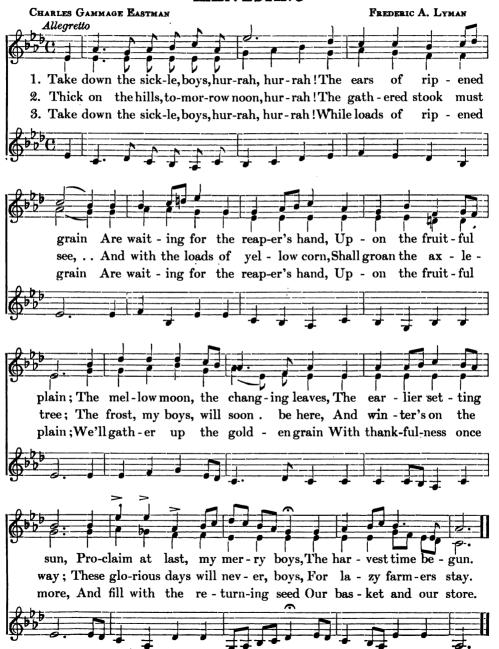








HARVESTING



EVENING AND MORNING







THE ROSES AND CARNATIONS











A HANDFUL OF A VALLEY

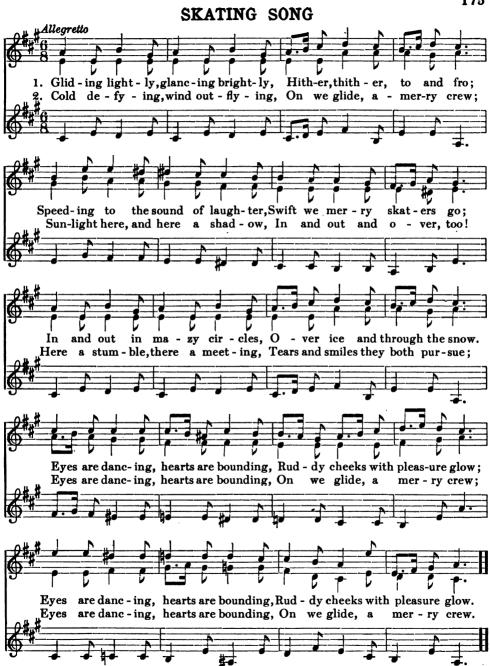




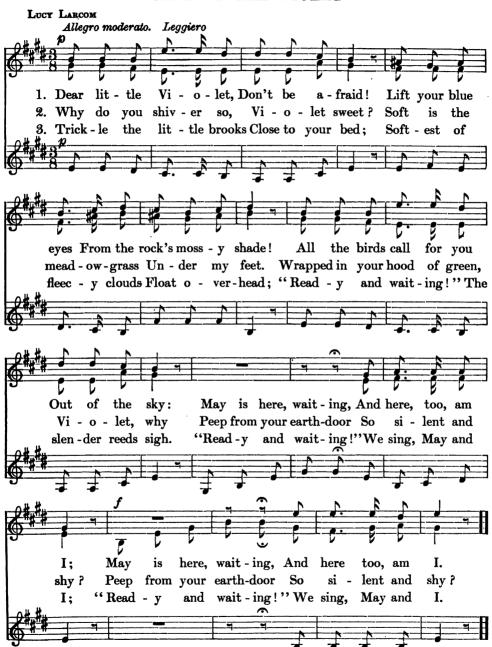
THE PATHS



i 74













THE NIGHT IS CALM



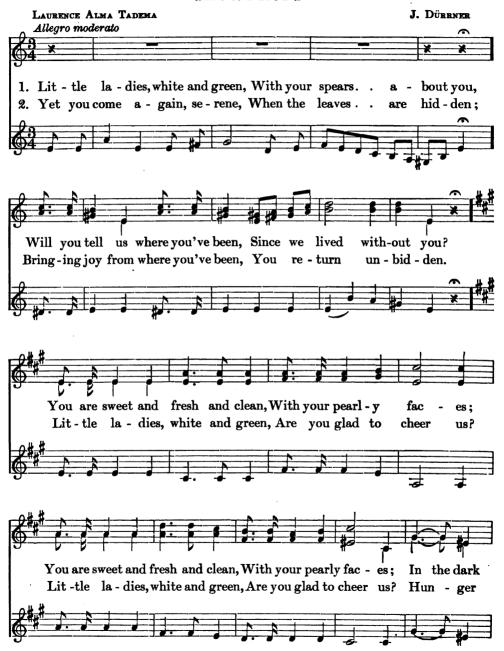




THE OTHER WORLD



SNOWDROPS



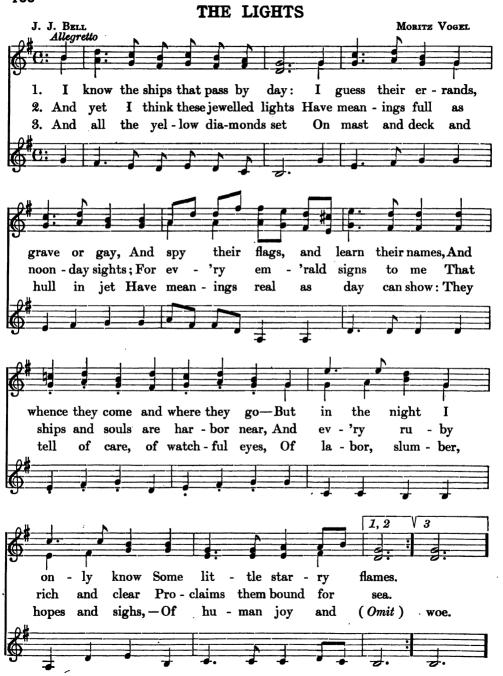


BUGLE SONG



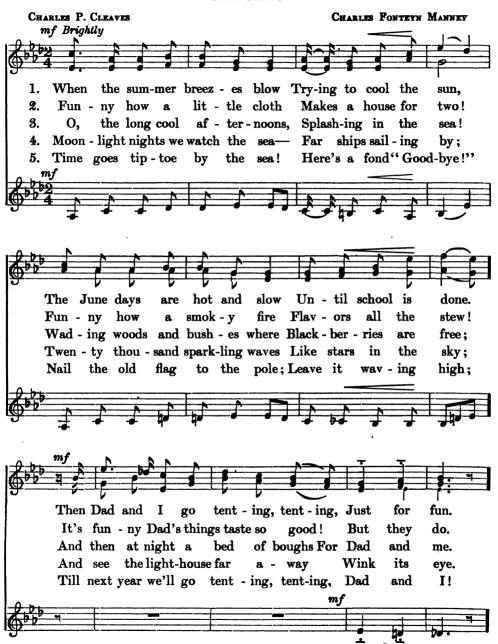


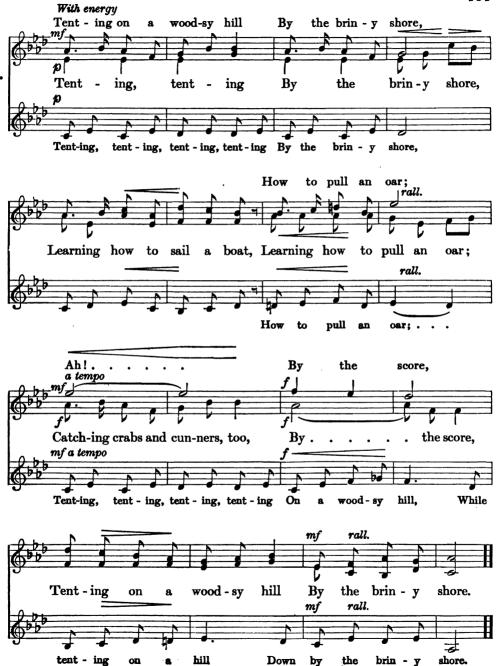






TENTING



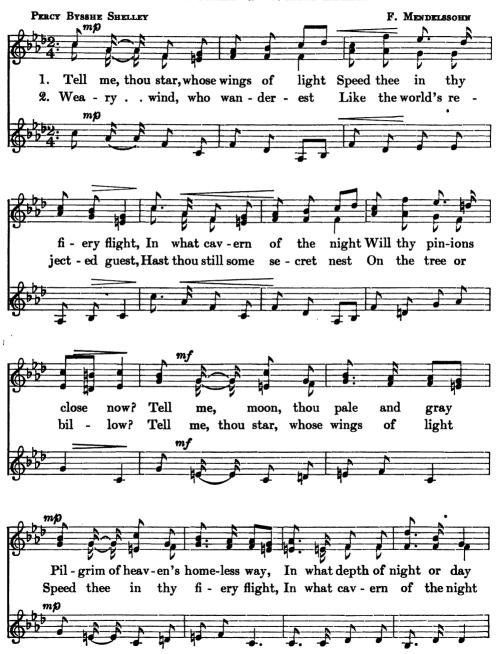






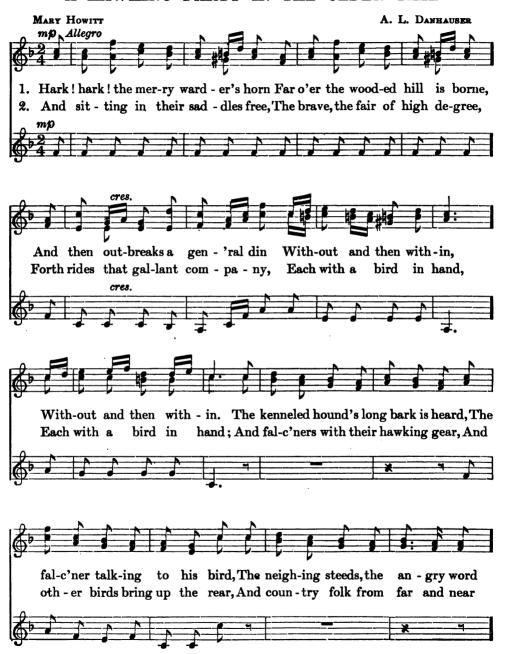


THE WORLD'S WANDERER





A HAWKING PARTY IN THE OLDEN TIME

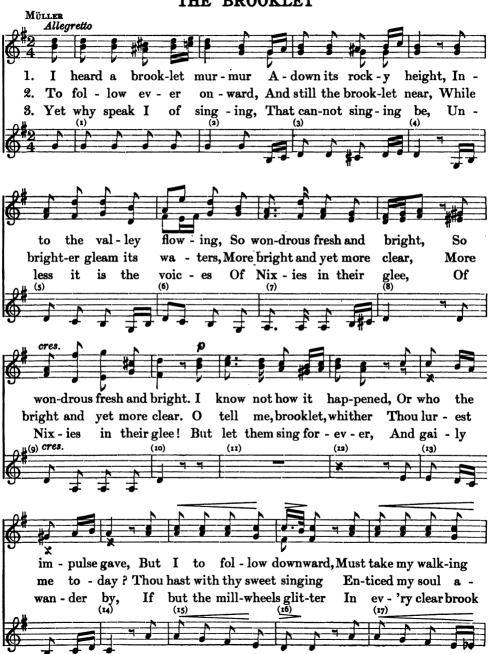


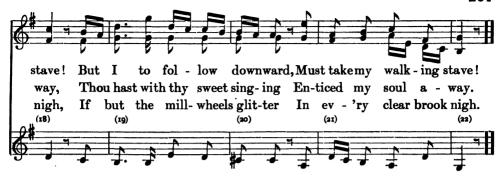






THE BROOKLET





THE BROOKLET

HUMMING ACCOMPANIMENT

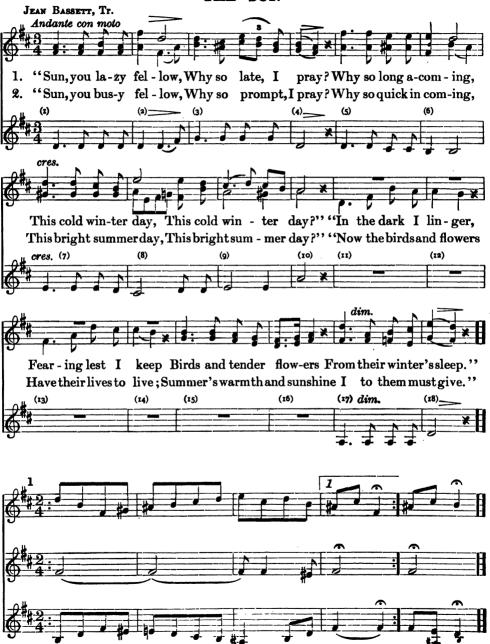




KINSHIP















Anna Boynton Averill

10 Grazioso



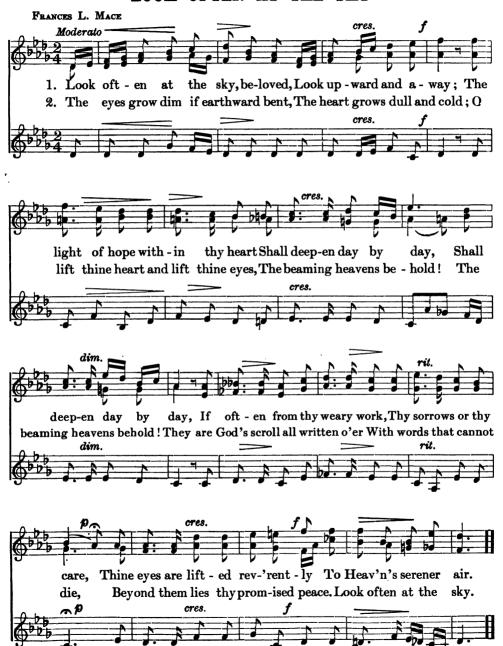












I REMEMBER





LORD ULLIN'S DAUGHTER





ride; Shall they hind our steps dis Then er, So bird In dan - ger shall not bon - ny ry; midst the roar Of wa - ters fast pre vail ing: Lord ing; -The lashed the shore, Re - turn \mathbf{or} aid pre - vent





I'm the chief of Ul-va's Isle, And this, Lord Ul-lin's daugh-ter, O, who will cheer my bon -ny bride When they have slain her lov - er? Then though the waves are rag - ing white, I'll row you o'er the fer - ry, So

Ul - lin reached that fa-tal shore, His wrath was changed to wail - ing, Lord wa - ters wild went o'er his child, And he was left la - ment - ing, The





I'm the chief of Ul - va's Isle, And this, Lord Ul - lin's daugh-ter. who will cheer my bon - ny bride, When they have slain her lov - er?" though the waves are rag - ing white, I'll row you o'er the fer - ry." Ul - lin reached that fa - tal shore, His wrath was changed to wail - ing. wa - ters wild went o'er his child, And he was left la-ment-ing.



THE BLACKSMITH



- 1. Our blacksmith is a stronger man Than an -y in the town;
- 2. He nev er learned to read or write, Or do the sim plest sums.
- 3. He nev-er does a sin-gle thing That cop-y books ex tol,
- 4. His mus-cles are ter-rif-ic! Why, I'll tell you what he'll do.



At lift-ing weights and bending bars He has immense re-nown; But what of that! He'll take a stone And bite it in - to crumbs, But if he wants to light his pipe, He picks a glow-ing coal—He'll let you bind his straightened arm, So tight it turns it blue,

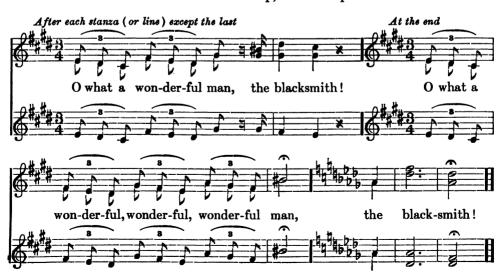


And no one dis - a - grees with him Be - cause he knocks them down.

Or break a sil - ver coin be-tween His fin-gers and his thumbs.

For noth-ing hurts his hand of steel—And holds it to the bowl.

And then he'll bend his el - bow up, And snap the cords in two.

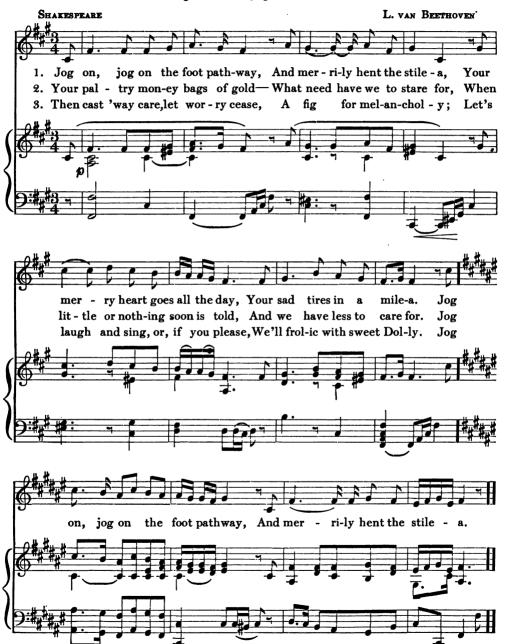




HUNTING SONG









EVENING SONG



THE ARROW AND THE SONG





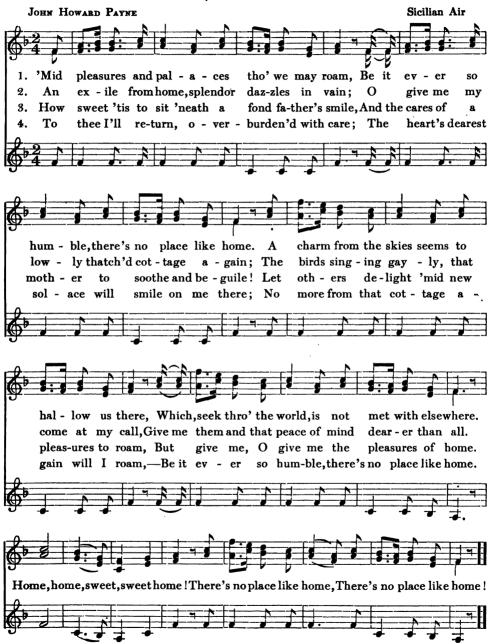
LIFT THINE EYES







HOME, SWEET HOME

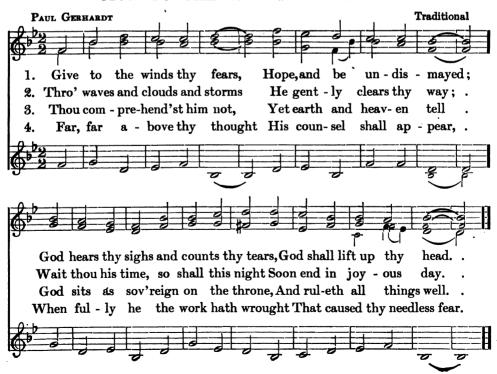




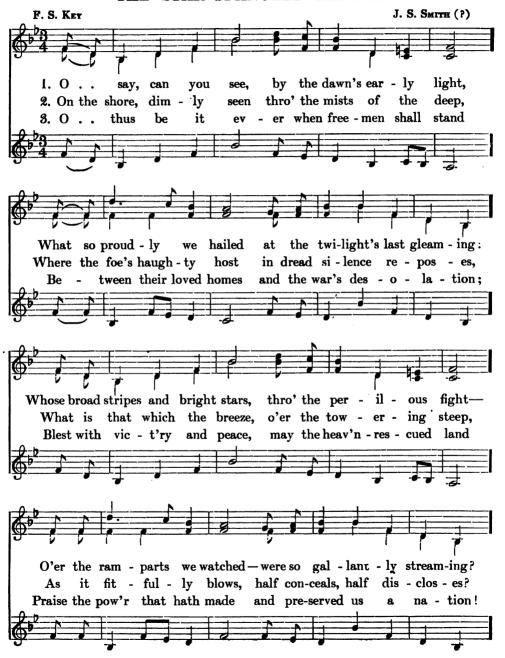


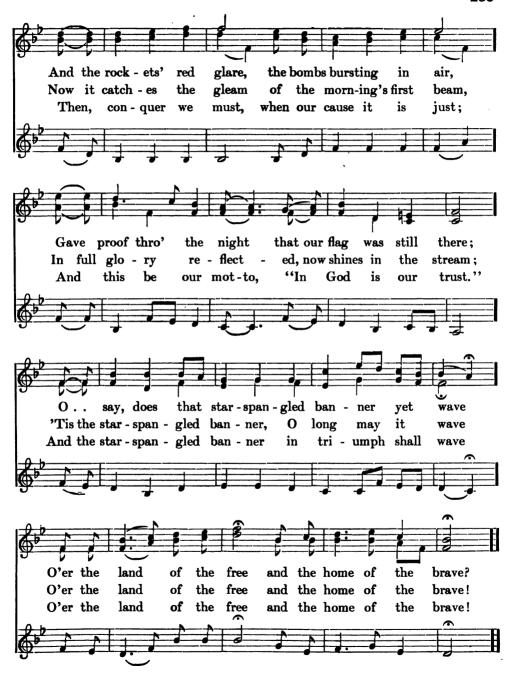


GIVE TO THE WINDS THY FEARS



THE STAR-SPANGLED BANNER

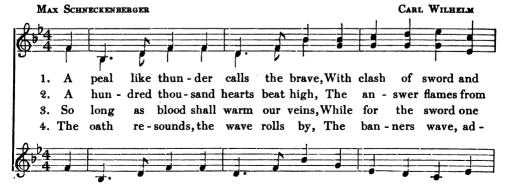


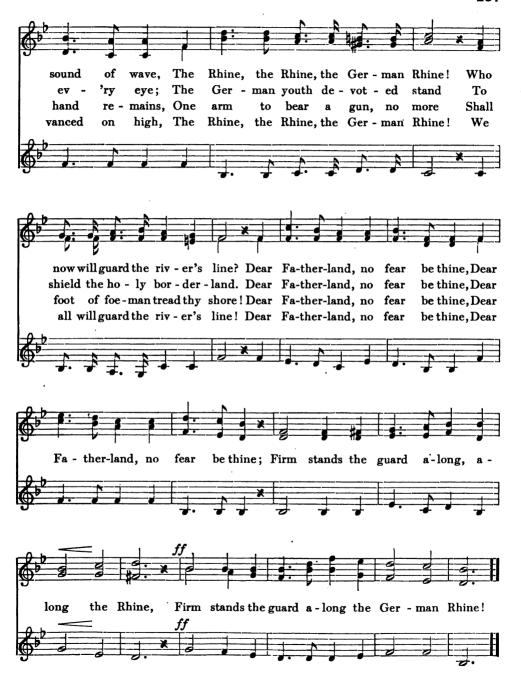




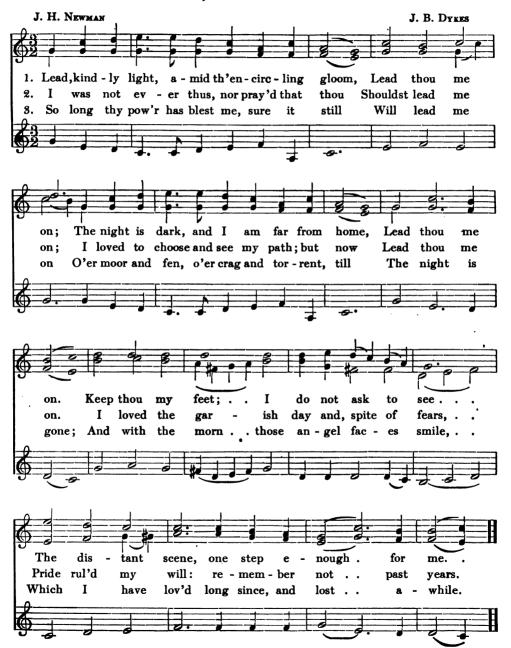


THE WATCH ON THE RHINE

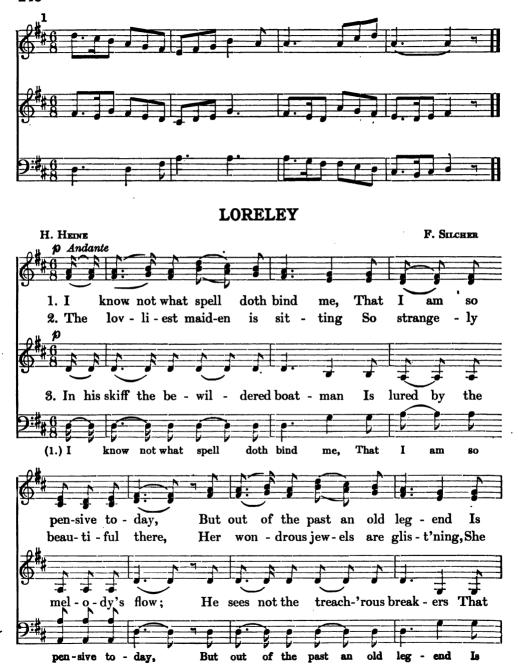




LEAD, KINDLY LIGHT



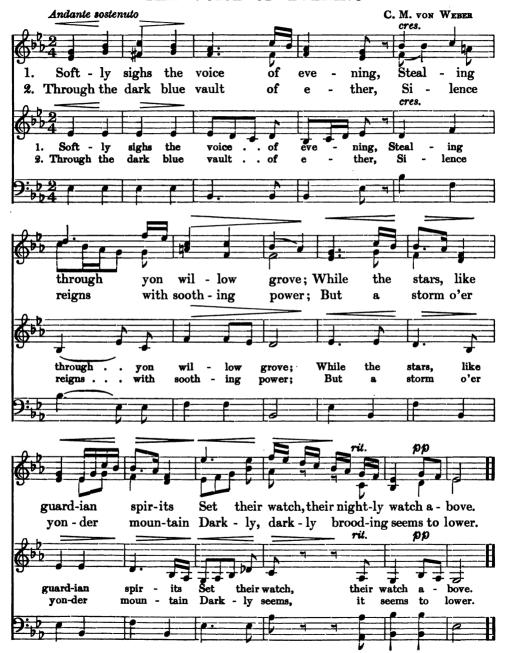








THE VOICE OF EVENING



AMERICA

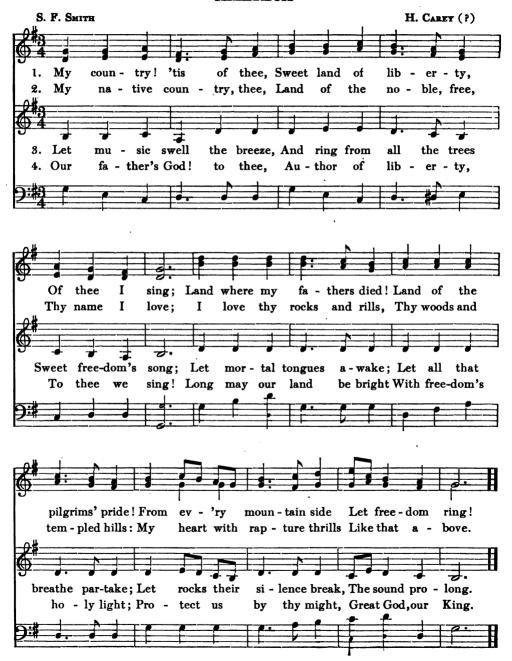


TABLE OF THE KEYS



BRIEF GLOSSARY OF MUSICAL TERMS

(In the pronunciation-key, a is short ah, never a as in at; o is short oh; oo and ay are also short, like oo in "foot" and ai in "gaily." Common abbreviations are in brackets.)

Accelerando [accel.] (at-tchay-lay-rahn'do), Marcato (mar-ka'to), well marked. accelerating. Meno (may'no), less. Mezzo (may'dzo), medium, half. Mezzo forte, [mf] (may'dzo for'tay), medium Adagio (a-da'djo), leisurely, slowly. Ad libitum (ad lee'bee-toom), not in strict time. Al or Alla (al or ala), to, or in: as Alla marloud. cia (mar'tchee-a), in the style of a march; Mezzo piano, [mp] (may'dzo pes-a'no), medium al fine, to the end. soft. Allegretto (a-lay-gray'to), joyfully. Moderato (maw-day-ra'to), moderately. Allegro (a-lay'gro), gaily, mirthfully, rapidly. Molto (mohl'to), very, much. Andante (an-dan'tay), rather slowly. Mosso (mos'so), moved, quicker, with more Andantino (an-dan-tes'no), diminutive of Anlife. dante: faster than Andante. Moto (moh'to), movement, motion. Animando (a-nee-mahn'do), growing more an-Non (non), not. imated. Animato (a-nee-ma'to), with life and spirit. Opus, [Op.] (o'poos), work: as Op. 25. A tempo (a taym'po), in time, at regular speed. Pedale (pay-da'lay), pedal. Ben (bayn), well, very. Pianissimo, pp (pee-a-nee'see-mo), very softly. Piano, p (pee-a'no), softly. Cantabile (can-ta'bee-lay), in a song style. Piu (pee-00'), more. Coda (ko'da), a concluding section. Poco (po'ko), un poco, a little. Con, with: as Con fuoco (fwo'ko), with fire. Poco a poco (po'ko a po'ko), little by little. Crescendo, [cres. or cresc.] (cray-shayn'do), Presto (pray'sto), quickly. gradually increasing in tone-power. Quasi (kwa'sss), like, somewhat. Da capo, [D. C.] (da ca'po), return to the beginning. Rallentando, [rall.] (rah-layn-tan'do)], gradu-Dal segno, [D. S.] (dahl say'nyo), return to ally slackening in speed. the sign. Ritardando, [rit.] (ree-tar-dan'do), with grad-Diminuendo, [dim.] (dee-mee-noo-ayn'do), gradual decrease in speed and force. ually diminishing in tone-power. Dolce (dawl'tshay), softly, sweetly. Scherzando (skair-tzan'do), playfully. Semplice (saym-plee'tchay), simply. \mathbf{E} (ay), ed (ayd), and. Sempre (saym'pray), always, still, continu-Espressivo $(ay-spray-see'v_0)$, con espressione ously. (ay-spray-see-oh'nay), with expression. Senza (sayn'tza), without. Fermata (fair-ma'ta), a hold-sign. Sforzando, [sf or sfz] (sfor-tzan'do), forced, Finale (fee-na'lay), last movement of a work. strongly accented. Fine (fee'nay), end. Sostenuto (sos-tay-noo'to), sustained, in a con-Forte, [f] (fohr'tay), loud. nected manner. Fortissimo, [ff] (fohr-tee'see-mo), very loud. Sotto voce (saw'to vo'tchay), in an under-tone, or in subdued voice. Giojoso (djo-yo'so), joyously. Staccato (sta-ka'to), separated, not legato. Grandioso (gran-dee-o'so), grandly. Stringendo (streen-djayn'do), increasing in Grave (gra'vay), gravely, very slowly. speed and intensity. Grazioso (gra-tsee-o'so), gracefully. Tempo primo (taym'po pres'mo), time or speed Largamente (lar-ga-mayn'tay), in broad style. as at the beginning of the piece. Largo (lar'go), broad, large. Tranquillo (tran-kwee'lo), tranquilly, peace-Legato (lay-ga'to), connected, smoothly. fully. Leggiero (lay-djay-ro), lightly. Troppo (traw'po), too much. Lento (layn'to), slowly. Un (oon), a, one. Ma (ma), but: ma non troppo, but not too much. Vivace (vee-va'tchay), vivaciously.

Voce (vo'tchay), voice.

Maestoso (ma-ays-to'so), majestic, grand.

RUDIMENTARY FACTS OF MUSIC

(Adapted for study by pupils of Grammar Schools)

NOTATION

The elements of music are Tone and Rhythm.

A Musical Tone has Pitch, Duration, Force and Quality, each of which has its appropriate means of notation.

The means of indicating (notating) PITCH are:

The STAFF, - five lines, with the spaces which they make;

LEGER LINES (or ADDED LINES) with their spaces;

CLEFS, which, by indicating the pitch-meaning of one line, show the meaning of all the lines and spaces of a staff;

LETTERS, which give definite pitch-names to all tones;

SHARPS, FLATS, and NATURALS (CANCELS) which modify the pitch-meaning of lines, spaces and letters;

Braces, which, by joining staves, determine the pitch of any number of parts (or instruments) performing together.

The musical features of Pitch are embodied in:

Scales, which associate tones in series in definite relations to one another;

KEYS, which associate each scale with a tone of definite pitch, called the Key-Tone (or Key-Note):

Modes, which determine the melodic and harmonic character of a composition; Chromatics, which modify and vary the character of Scales, Keys, and Modes.

The means of indicating Duration are:

Notes, which, while calling for tones of definite pitch, show the relative lengths of tones;

RESTS, which show the relative lengths of silences;

METRONOME-MARKS, which show the exact time-values of notes and rests.

The musical features of Duration are recorded in:

TERMS and Signs of speed and of variations in speed (See Glossary).

The means of indicating Force are:

TERMS and Signs of force and of variations in force (See Glossary).

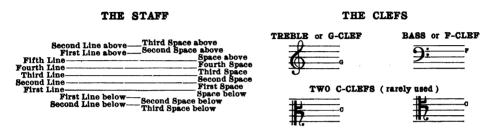
The musical features of Force are embodied chiefly in Rhythm is indicated by

Bars, which show the place of the regularly recurring principal rhythmic accent; or, in other words, by

MEASURES, which comprise the note-groups between the bars. Each measure thus represents one of the symmetrical rhythm-groups of which the whole composition consists.

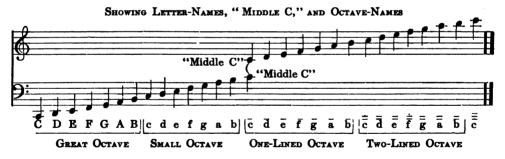
QUALITY may be indicated in a general way by certain marks of expression; but it is chiefly dependent upon the means (voice or instrument) and method by which the tone is produced.

Musical Notation can then definitely record the essential tonal and rhythmical features of any composition. But, as is the case with language, the printed signs leave much to be done by the interpreter.



The C of the C-Clef is always "Middle C"

THE GREAT STAFF

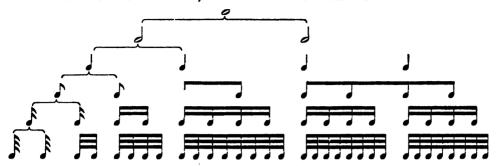


THE BRACE



The Thick Bar has several uses beside that indicated above. Its commonest use is to show the close of a musical phrase at the end of a line of text.

TABLE OF NOTE-VALUES, WHOLE NOTE TO THIRTY-SECOND NOTE



This division of every note into two of the next lower denomination is the normal one. The most common of irregular groupings is that of three notes for the time-value of two. This is called a TRIPLET, and is marked with a 3.

A Dor after a note prolongs its value by half.

A second dot adds to the total tone-value half the value of the first dot.

RESTS

The signs of silence corresponding to the various notes are:



Rests may be dotted like notes. The Whole Rest is generally used for a whole measure of silence, irrespective of the time-signature; but notes conform to exact time-values. The Half-Rest may not be used in 3-4 measure, but the Half-Note may be used. The dotted Half-Note fills a 6-8 measure; but the Half-Rest, with or without a dot, is not used in 6-8 measure.

These and other peculiarities of notation are not of great importance; but it is well for the pupil to observe current usage.

METRONOME-MARK

A Metronome-Mark (J=112) means that the piece is to be performed at such speed that there will be one hundred and twelve quarter-notes to the minute.

MODES, SCALES, KEYS

There are two Modes, Major and Minor.

There is one Major Scale.

There are three MINOR SCALES, Primitive, Harmonic, Melodic.

The Primitive Minor Scale is also known as the Normal or Natural Minor Scale.

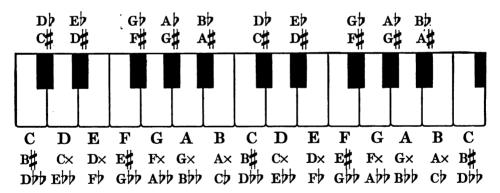
Other scales and modes exist, but are so rarely used that they need not be mentioned.

There are thirteen KEYS in each Mode.

Other keys exist; but practical convenience of notation restricts the number to thirteen, and also determines in certain cases the notation of the Key-Tone. For instance, G-sharp, not A-flat, is taken as a Key-Tone in Minor; but A-flat, not G-sharp, is taken as a Key-Tone in Major. In one case (F-sharp and G-flat in Major, D-sharp and E-flat in Minor) the same tone-series is known in different notations.

Staff-Notation was developed primarily for the convenience of players of key-board instruments like the piano and organ.

Many attempts have been made to perfect and introduce other systems of notation; but the staff-notation has not been superseded. And in perfecting one's understanding of Notation, it is well to refer to the source of it,—the Piano Keyboard:



This keyboard shows every pitch-name which any tone can receive in any of the thirteen keys, major or minor, either as a regular (so-called diatonic) tone, or as a chromatic tone.

The simplest notation of the Major Scale is from C to C. This involves only white keys of the piano; hence a plain staff, with the proper clef, is suitable for writing music in the key of C major. We have:

The numbers are *Scale-Degrees*. The syllables are the names of these scale-degrees for use in singing. There are so-called *Whole-Steps* between contiguous tones, except between E and F, and B and C, where there are *Half-Steps*. If we wish to form the major scale on any other tone than C, we must keep the whole steps and half-steps uniform with these; for there is but one Major Scale.

We shall find, for instance, beginning at G:

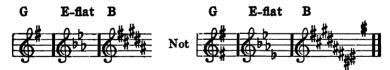
G WHOLE A WHOLE B HALF C WHOLE D WHOLE E WHOLE F HALF G or, beginning at E-flat:

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharped F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a Key-Signature, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharped or flatted the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as key-signatures,



By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called Accidentals. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in Part One of Book Three of the Normal Music Course. Full treatment of this and other matters of Notation is given, in convenient form, on White's Keyboard Chart.

TIME-SIGNATURES, MEASURES, ETC.

The measure-form is indicated at the beginning of every piece in the form of a fraction, called the Time-Signature. The numerator expresses the number of beats in each measure; the denominator, the kind (note-value) of beats.

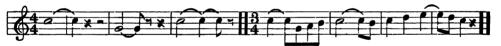
4 is sometimes represented by 4; 5 by 4.

Simple measures are those of two or of three beats; others are Compound. Simple measures have but one accent, namely, on the first beat:

Compound measures are formed of two or three simple measures, and thus have two or more accents, the first being the strongest.

THE TIE, SLUR, HOLD

The TIE () combines notes of the same pitch in such a manner that they are held as one note of the value of all the notes so joined.



A SLUR () connects notes that are to be sung to the same syllable, or are to be phrased together.



A Hold or Fermata (^) placed either over or under a note or rest approximately doubles its time-value.

SYNCOPATION

When a tone is sustained from a strong to a weak beat, there is a transfer of accent to the weak beat. The same effect sometimes results from the presence of a rest on the strong beat. There are, then, two common kinds of Syncopation, Syncopation with Tie and Syncopation with Rest.



Syncopations also occur on subdivisions of the beat, with similar effect.

CHROMATICS

Besides the regular (so-called diatonic) tones of the major and minor scales, there are intermediate tones called Chromatics. These are between the regular tones of the scale, except where half-steps occur. For instance: sharp-4 is a tone between 4 and 5; flat-7 is a tone between 6 and 7.

A half-step is also called a semi-tone, and a whole step a whole tone.

A SHARP (#) causes the line or space on which it stands to represent a pitch a half-step higher than the original pitch. Likewise, a FLAT (b) means a half-step lower. A NATURAL or CANCEL (#) annuls the effect of a sharp or a flat.

A DOUBLE-SHARP (* or *), causes a sharped line or space to represent a pitch a half-step higher. Likewise, DOUBLE-FLAT (\$\nabla \nabla \right) causes a flatted staff-degree to represent a pitch a half-step lower. A single sharp or flat is the ordinary cancellation-sign (or restoration-sign) for these. The \$\mu, \psi, \psi, \text{and } \nabla \nabla, \text{ are chromatic signs, and affect only the measure in which they appear.}

Tones sounding alike but differently named and written (B and C, C, and D) are Enharmonic Tones.

THE CHROMATIC SCALE

A scale progressing by half-steps is termed a chromatic scale.

The ascending Major Chromatic Scale is usually written with sharps, the descending Major Chromatic Scale with flats. Flat-5 (se) is a rare scale-degree.

In the key of C, with syllables, the chromatic scale is:

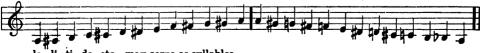


do di re ri mi fa fi sol si la li ti do do ti te la le sol se fa mi me re ra do

This scale is written uniformly with the above in any key. Thus, in the key of A, it appears:



The Minor Chromatic Scale is written:



la li ti do, etc., may serve as syllables.

OUTLINE OF STUDY-MATERIAL, PART TWO

IN GENERAL

Songs and exercises in all major and minor keys, including keys whose signatures have five or six flats or sharps; practical review of all topics earlier treated, and application of the knowledge to music suited to the respective school-year; special attention to study of the minor modes, and to time-problems of all kinds; the study of the fundamental types of syncopation, with ties and with rests, including all those likely to be met in standard vocal music; preliminary study of the bass clef; further observation of terms and marks of expression.

IN DETAIL

ABBREVIATIONS; 184-8 means page 184, exercise 8; 157-S means song on page 157

Part Two of the Third Reader is not divided into sections. While the material is carefully graded, there has been no occasion for systematic treatment of individual problems which have already been twice or thrice presented in the foregoing books. An enumeration of the salient features of Part Two, divided somewhat arbitrarily into paragraphs, follows:

The thorough review of the practice of three-part singing in keys with sharps, 129 to 144; in keys with flats, 145 to 165; chromatization by sharps, 132-4-5, 134-3; by flats, 134-5, 135-1, 136-1; minor effects, 138, 142-3; nine-eight measure, 142-2.

Extended practice with the tie and with slow syncopations, 128-144; easy syncopation in six-eight time, 145-1; three-four and six-eight contrasted, 146; syncopation in dance rhythm, 153-2; accented syncopation, 154-1-2; rests on the first beat of the measure and further studies in syncopation, 154-3-4-5; the triplet in contrast with the divided beat, 157-S.

Song with considerable variety of major and minor mode, 158-S; detailed studies in syncopation, 166-172; the triplet, 174-3, 176-3.

Six-eight and three-four compared and sharply contrasted, 181-1, 182-1; lengthy exercises in syncopation, 182-2; twelve-eight, 182-3; the before-the-beat note and the after-beat note contrasted, 183-S.

Typical passage, with syncopations, from a celebrated work, 185-1; another exercise on the same, 187-1.

Songs and exercises intended to strengthen the sense of key and to give practical experience in modulation, 186 to 209; a minor song with a major ending, 199; songs with optional humming accompaniment, 201, 205; two-part song with a typical change of key and change of signature, 210.

Exercises to develop agility, 209-1, 211-2, 218-2; a ballad part-song, 216.

Keys with signature of five or six flats or sharps, 212 to 224; identity of the keys of G-flat and F-sharp, 220-1; minor exercises, 218-1, 222-2, 224-2 (showing the identity of D-sharp minor and E-flat minor), 224-3; a celebrated oratorio number, 228.

Devotional and patriotic songs, 231 to 238; standard selections (including one foreign patriotic song) arranged in three parts.

The bass clef, 239 to 244; simple exercises, 239, 242; part-songs with easy bass, 240, 243; 'America' in four parts, 244.

For reference and careful study: Table of the Keys, 245; Brief Glossary of Musical Terms, 246; Rudimentary Facts of Music, adapted for study in Grammar Grades, 247 to 253.

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